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THE CALYPSO EPISODE IN THE ODYSSEY

A Condensation of a Paper

By GEOFFREY B. RIDDEHOUGH
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CRITICAL COMMENT on Homer's Calypso is strangely divided. To one group of commentators she is nothing but a pale reflex of Circe or of Helen; to another she reveals so much interest, on the part of the poet, in the depiction of character, as to be totally devoid of that primitive *märchenhaft* nature which would be hers if she had belonged to that wonderful abstraction, the Original Odyssey. In other words, she is made out to be either a reflection or else an interpolation.

When the critics leave her character alone and begin to discuss her function in the plot of the poem, they become a bit kinder to her; at any rate, they admit that she plays an important part in Homer's chronological scheme. They really can hardly do less. For although we think of Odysseus as pre-eminently the Wanderer, who takes ten years for his return to Ithaca from Troy, we must remember that only about two of these years are actually spent in wandering, whereas he passes one year with Circe and over seven with Calypso. Should we be bold enough to speak in terms of days rather than years, we should say that he leaves Calypso's island on the twelfth day of the poem, arrives on the coast of Scheria on the thirty-second, reaches Ithaca on the thirty-sixth, and re-joins Penelope for the first time on the fortieth. It will thus be seen that Calypso is not only the most potent of all the retarding influences that affect the hero's return, but also, if we except the storm sent by Poseidon, the last to exert itself in point of time.

The relative lack of impact made by Calypso upon the reader is largely due to Homer's scantiness of detail in describing Odysseus' arrival and departure. The author of the *Odyssey* may have kept emotional tension down deliberately in describing how his hero came to Calypso's island and how he left it. Whereas nobody can forget Odysseus' first meeting with Circe and with Nausicaa, we know only that when he was cast ashore on Calypso's island she gave him a kind-

PROPHECY

HORACE, ODES I, XV

By GARDNER WADE EARLE
Sarasota, Florida

While yet young Paris, conscious of
his crime,
Bore Grecian Helen to his Trojan home
And gained ill-fame that marked him
for all time,

Nereus, ruler of the briny foam,
Told what the Fates inexorably decreed
For him and all beneath the tribal dome.

"The Greeks, with many a hero,
many a steed,
With ships uncounted, will avenge
the wrong
That you, a guest, inflicted by your deed.

Wise gods are on their side—wise
gods—and strong.
Undaunted warriors, both on land
and sea.
You cannot hide among the women long.

Ruin—Death—will follow treachery."

ly welcome. Perhaps the poet felt a certain apprehension of duplicating some features of the first encounters, the one hostile, the other friendly, with the hero's other hostesses.

And yet Calypso is anything but a nonentity. She manages to do what even the monstrous Polyphemus could not—to detain Odysseus for a long time against his will. And so efficient a jailer is she that to get Odysseus out of his seagirt prison it requires the direct intervention of the Gods. She has not, it is true, employed the magical arts of Circe, but has been trying with soft and guileful speeches and the offer of immortality to make her captive forgetful of his home. And when her blandishments fail they are most effectively supplemented by the imprisoning sea.

When we first come upon her we find her working at her loom in her romantic cave and singing, as she weaves, with a voice whose sweetness

contrasts poignantly with the bitter tears that her captive is shedding down by the beach as he looks wistfully across the waste of sea. His absence from the cave prevents a most embarrassing situation when Hermes meets the mistress of the dwelling.

The meeting of the two Immortals is at first an airy, light-spoken affair. At least, Calypso tries to carry things off gracefully. Hermes' reply is more frank than courteous: Calypso, unlike the ordinary mortal host in Homer, has asked him his reason for coming even before she has offered him food and drink, and in order to impress her with her own inferiority he keeps her waiting on him at table before he deigns to reply. Then he says, in effect, "Well, since you ask me, as goddess to god, what I've come for, I'll give it to you straight." Calypso has just told him that he is not an habitual visitor at her home; this the Scholiasts take to mean that he has never come thither at all before. They are probably right. Hermes, though he has previously stood in admiration in front of her dwelling, is not polite enough to utter the epic equivalent of "Nice place you've got here," but instead makes it plain to her, with a rudeness hard to parallel in Homer, that he considers she lives at the very end of the world and that he definitely would never have come so far to call on her had he not been the bearer of a peremptory mandate from Zeus to let Odysseus go free. He himself, says Hermes, had to obey Zeus, and so must Calypso. He does not bother to mention any affection that she may have for her mortal guest, but merely says, "Thou hast with thee a man most wretched beyond his fellows."

When Calypso replies to all this there is, in spite of her pouting resentment—perhaps even because of it—something surprisingly winsome about her. She begins by expressing both suspicion and resentment. Professor W. B. Stanford of Dublin is wrong, I think, when he interprets her outburst as a specifically feminine protest against the masculine unfairness that wrecks romance, for she includes Artemis in her reproachful enumeration of unjust acts committed by the Greater Gods. After all, she did save Odysseus' life when he was washed up on her island, and she

now looks upon Zeus' sudden interest in the hero as decidedly inconsistent: it had been the Sky-God's thunderbolt that smashed the poor man's ship in the first place. And then she bows to the inevitable: if the Lord of Olympus wants it so, then it must be. But she will limit her obedience to mere acquiescence: as she has no ship or ship's crew to put at her guest's disposal, all she can do is to convey to him the suggestion that, so far as she is concerned, he is free to depart.

Hermes, seeing that her compliance is as yet none too well assured, now for the first time uses the language of menace: she had better remember what Zeus has enjoined and speed Odysseus on his way, or it will be the worse for her.

Then, as Zeus' emissary departs, Calypso, not waiting for her unwilling guest to return to the cave, goes down to where he is still weeping by the shore. It cannot be said that veracity is her strong point: though she has told Hermes that she will hide nothing from Odysseus, she keeps him in the dark as to the mandate that has just come to her. If ever anybody made a virtue of necessity, she does so now, and with a sureness of technique that nearly makes us forget her obliquity. Her words to Odysseus sound as though they were prompted by pure benevolence: let him make an end of sorrowing and start building a raft for himself, and she will aid him with provisions and clothing and a fair wind, so that he may safely come to his own country—that is, she adds adroitly, if this be the will of the Greater Gods, whose will and power are greater than hers. Of this latter truth she has, of course, just been made painfully aware, and the only vengeance she can take on those who have forced her hand is to deny them, at least in the consciousness of Odysseus, the credit for the change in his situation. All this is disingenuous, maybe, but very human.

At first Odysseus shrinks back from the proposed plan. Knowing what baleful results a *spretæ iniuria formæ* can lead to, he feels sure that there must be some sinister *arrière-pensée* behind this belated helpfulness of hers. After all, as the Scholiasts point out, it is winter now, and a dangerous time for putting to sea. He insists that she swear a great oath as to the rectitude of her intentions.

She smiles at this, and gives him an affectionate pat. Her self-satisfaction may have more than one source: she is pleased with his sagacity, and all the more pleased because it has not

detected her actual motive; moreover, she has the satisfaction of knowing herself utterly free from any treacherous intention. It is rather a paradox that this half-human personage comes nearer than most of the mortals in Homer to revealing that she possesses, in the modern sense of the word, a conscience. If this is too strong a way of putting it, let us say that at any rate she shows an awareness that such a thing as conscience exists. She protests that she too has a sense of decency and a heart that is not of iron but as accessible to pity as his own, and that she is acting toward him as she would act for herself were she in a position like his. It has always struck me as remarkable that this attempt to put oneself in another's shoes for an imaginative and sympathetic moment should be made so early in European literature by Calypso, of all possible characters—a half-human being in a lonely island at the end of the world.

One cannot help feeling that in spite of all her obtuse possessiveness, all her unawareness of what home and home-loyalties can mean to a human being, and all her arrogant consciousness of immortal beauty, Calypso is really fond of Odysseus. And, of course, his own stature as an epic hero is enhanced by this devotion that he arouses in the heart of a goddess. At supper she waits on him personally with such food and drink as befits a mortal, just as her own attendant nymphs serve her with nectar and ambrosia. Or is she—and this, though less touching, is as a motive equally human—is she trying to make him realize to the full what comforting devotion he will have renounced forever once he has quitted her island? At any rate she preserves a certain magnanimity of attitude throughout the rest of the episode. Before he can reply to her slightly reproachful question, "So you really want to go home after all this?", she adds, "Well, I wish you good luck anyhow." And then, with a fresh burst of frankness, she brings up a topic that we know she has for a long while been trying to make Odysseus forget—his wife: "I know you hanker after her every day!" Such is her confession of final defeat. Then, with a quick veering of temper, her pride reasserts itself and she indignantly denies that Penelope, mere mortal that she is, can compare with herself in beauty. In beauty—Calypso mentions no other basis of comparison, and thereby, for all her superhuman qualities, gives us a glimpse into her own limitation of outlook.

Odysseus is tactful in his reply. Except for speaking of his wife as "thoughtful" (*periphron*), he refrains from giving any irritating reason why he should prefer her to Calypso; indeed he readily admits Penelope's inferiority according to the beauty-standard that her rival would apply. He stresses rather the idea of homesickness on his part, saying that to get back to his own land he would run every risk on the sea where he has already suffered so much toil and danger.

When morning comes, Calypso, like Circe in Book X, dresses up becomingly that the hero's last impressions of her may be as beautiful as possible. The "great shining robe" that she dons gives us not only the idea of radiant loveliness but also that loftiness of stature which the Greeks considered essential to beauty. Then from somewhere or other she produces, most amazingly, a set of shipwright's tools—axe and adze and augers. It is this passage which causes the worthy Eustathius, or some earlier commentator whom he is following, to remark that the poet would have been guilty of pettiness and bad taste if he had slowed up the action here by explaining where she had found all the marine hardware. Once having put the tools in his hands she leaves him to finish his task alone, apparently not getting in his way or bothering him with unnecessary conversation while he builds a raft in what must be the record time of four days. She does, however, furnish him with material for sails, cloth of her own weaving—a very definite acceptance of the will of Zeus on her part. Those who looked for allegorical meanings in Homer could well have found in Calypso the type of soul that at first rebels against divine law and then obeys, with all it has and is, in performing acts of submissive renunciation.

The nymph's behavior on the fifth day, the day of parting, blends the protective power of a kindly goddess with the solicitude of an affectionate woman. After bathing him and clothing him in fragrant attire, she provisions his raft with the staple commodities of wine and water and grain, and then, as a work of affectionate supererogation, she adds "a store of dainties to his heart's desire." What those dainties may have been must remain forever a mystery, but their bestowal makes the donor a great deal less remote and elusive.

Homer does not describe the actual parting. Aside from the risk of duplicating other features of leave-taking in the poems, it would no doubt have

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been a rather difficult thing to handle with precisely the right quantity and quality of emotional intensity: to describe a farewell-scene that cost Calypso far more pain than it did Odysseus would be to risk making her and not him the main figure in it. It is just because what she does to facilitate his departure is so unobtrusively helpful and so smoothly competent that we accept it all with so little sense of distress. She gives him dependable sailing-directions and sends a warm and gentle breeze to bear him on his way, the way of no returning. What more could we ask of her?

But, as I have said earlier, there are many critics to whom she is merely a piece of delaying-mechanism.

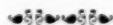
By all means let Circe have her meed of praise, but let her not enjoy it at Calypso's expense. For one thing, the latter is not in the least lachrymose: after seven years of an unprosperous love affair, and with the unresponsive object of her affections, as the Victorians would have put it, right there on the premises, she can still sing at her loom, and charmingly too. Even if she is not wholly ingenuous, even if she does take credit to which she is not really entitled, at least we can say of her that she succeeds, as few characters in fiction have ever done, in making with exquisite skill a virtue out of brute necessity. And if any of us mortals, living as we do under a very different dispensation, find ourselves in a position where what the theologians would call Intervening Grace has palpably taken our recalcitrant nature by the scruff of the neck and is giving it an irresistible upward motion, we might do worse than utter the fervent if uncanonical petition: "Sancta Calypso, ora pro nobis!"

NOTES AND NOTICES

Professor Van L. Johnson, President of the American Classical League, was so moved by the destruction by fire on December 22, 1955, of the Wayside Inn that he wrote an "Epitaph" for the Inn in Latin verse. The poem was published by *The Boston Daily Globe* on December 28.

The Teachers of Classics in New England devoted their twenty-eighth meeting, on January 14, 1956, to an observance of the centennial of the publication of Grote's *History of Greece* and Mommsen's *History of Rome*.

Eta Sigma Phi, honorary classical fraternity, is again this year conducting four contests on a national scale. The contests are: The eleventh annual essay contest (subject, "The Claims of Greek in Liberal Arts College Curricula in the Coming Years of Increased Enrollments"); the seventh annual Greek translation contest; the sixth annual Satterfield Latin translation contest; and the fourth annual chapter foreign language census.



Winners of Athens or Rome scholarships for the summer of 1956 are: Classical Association of the Atlantic States, Ann Scheible, Hammondsport, N. Y.; Classical Association of New England, Agnes Ann Hayes, Winchester, Mass.; New Jersey Classical Association, Henrietta Friedman, Jersey City, N. J.; New York Classical Club, Vivian H. Neale, New York City; Pennsylvania Association of Classical Teachers, Mary M. Brubaker, New Cumberland, Pa.

LETTERS FROM OUR READERS

MEASURED LAND

Dr. E. S. McCartney, of the University of Michigan, writes:

"In *THE CLASSICAL OUTLOOK* for November, 1955 (pp. 15-16), Professor E. Adelaide Hahn summarizes a story of the way in which Long Island Indians agreed in the 1660's to sell to Richard Smith 'all the land he could encompass in a day astride a bull.' There are accounts which tell how someone got as much land as he could walk around or ride around on a horse within a certain time or as much as he could plow in a specified time, but the Dido story has had much wider diffusion. Versions of it are recorded as far away as Asia, where white men are often the ones who play the part of tricksters. Professor Hahn is careful not to claim for the Long Island story any definite relation to Dido's deceit, but it is of interest to classicists.

"A transaction that inevitably recalls Dido's subterfuge and that was carried out not far from the scene of Richard Smith's trickery may fittingly be noted in connection with it. A record of an agreement between Indians on the island of Manhattan and Dutch settlers is contained in a letter written by John Heckewelder in 1801, but he had learned the details from an old and respected Indian forty years earlier. They are as follows: 'Familiarity daily increasing between them [the Indians] & the Whites, the latter now proposed to stay with them, asking them only for so much Land as the Hide of a Bullock would cover (or encompass) which Hide was brought forward and spread on the Ground before them.—That they readily granted this request; whereupon the Whites took a Knife & beginning at one place on this Hide, cut it up, to a Rope not thicker than the finger of a little Child; so that, by the time this Hide was cut up there was a great heap.—That this Rope was drawn out to a great distance & then brought round again so that both ends might meet.—That they carefully avoided its breaking, & that upon the whole it encompassed a large piece of Ground.—That they [the Inds.] were surprised at the superior wits of the Whites, but did not wish to contend with them about a little Land, as they had enough.'

"The Heckewelder letter may be

consulted in the archives of the New York Historical Society.

"Washington Irving treats this account somewhat cavalierly in his Knickerbocker *History of New York*, Book II, Chapter VII, and offers us a story of his own creation: '... The true version is, that Oloffe Van Kortlandt bargained for just so much land as a man could cover with his nether garments. The terms being concluded, he produced his friend Mynheer Ten Broeck as the man whose breeches were to be used in measurement. The simple savages, whose ideas of a man's nether garments had never expanded beyond the dimensions of a breech-clout, stared with astonishment and dismay as they beheld this bulbous-bottomed burgher peeled like an onion, and breeches after breeches spread forth over the land until they covered the actual site of this venerable city.'"

A ROMAN LAMP

Miss Emily MacInnes, of the Cornwall Collegiate and Vocational School, in Ontario, writes:

"I have a Roman lamp—an exact reproduction — which I bought in Pompeii during a recent summer. I impress the students when I tell them it cost 4200 lire! But it is only lately that I have been prevailed upon to light it. A student offered to fix it up with olive oil and a wick. To my delight the flame is clean and clear and the lamp, always a graceful thing, has now jumped to life for me."



PROGRAM FOR THE NINTH ANNUAL LATIN INSTITUTE

BY ARTHUR L. SPENCER

Reading (Massachusetts) High School

AS THIS issue of THE CLASSICAL OUTLOOK goes to press, the program for the Ninth Annual Latin Institute of the American Classical League, to be held June 21-23 at Miami University, Oxford, Ohio, is still very tentative. However, the following items have been arranged for:

Thursday Morning, June 21—Registration, Hamilton Hall.

Thursday Noon—First Luncheon, Hamilton Hall.

Thursday, 2:00 p.m., with President Van L. Johnson presiding: Greetings from Miami University; "Flevit Lepus Parvulus," Chester J. Stuart, Fairfield University, Fairfield, Conn.; "Hanging on to Our Students," Haviland Nelson, Haverford (Pa.) High School; "Cremona to Cumae," John Rowe Workman, Brown University; "Some Classical

Reminiscences," Arthur P. McKinlay, University of California at Los Angeles.

Thursday, 6:00 p.m. — Dinner, Hamilton Hall.

Thursday, 8:00 p.m., with Frank C. Bourne, of Princeton University, presiding: "Three-Dimensional Views of Classical Lands," Mrs. Philip W. Clark, The Day School, New Haven, Conn.

Thursday, 9:00 p.m.—Informal reception tendered by Miami University, Parlors of Hamilton Hall.

Thursday, 10:00 p.m.—Meeting of the Council of the American Classical League, Clark Seminar, 213 Harrison Hall.

Friday, June 22, 9:00 a.m., with Claude Barlow, of Clark University, presiding: "A Challenge: Latin for the Little Ones," Anna Goldsberry, Alton (Ill.) High School; "Latin in the Junior High School," Mary E. Loughren, West Orange (N. J.) High School; "Cicero and Caesar in Contrast and Conflict," John W. Haywood, Jr., Washington, D. C.; "Classical Drama as a Teaching Aid," C. O. Crawford, Cate School, Carpinteria, Calif.

Friday, Noon—Luncheon, Hamilton Hall. "Thirty-Eight Going on Thirty-Nine," W. L. Carr, University of Kentucky.

Friday, 2:00 p.m.: Panel Discussion under the chairmanship of Margaret M. Forbes, University of Minnesota. Topic, "Inter Nos." Also, annual reports of officers of the American Classical League.

Friday, 6:00 p.m.—Dinner, Hamilton Hall.

Friday, 8:00 p.m.: Concert, courtesy of Miami University.

Saturday, June 23, 9:00 a.m., with Dorrance S. White, State University of Iowa, presiding: "To Hell (or Hades) and Back," Jessie Chambers, Jackson (Mich.) High School; "Si Linguis Hominum Loquor," James Looby, Education Editor, *The Hartford (Conn.) Courant*; "Visual Aids, Their Use and Misuse," Sister M. Bede Donelan, College of Saint Teresa, Winona, Minn.; "American Academy in Rome, Summer Session 1954," Alberta Lang, Atlantic City (N. J.) High School.

Saturday, 11:30 a.m. — Farewell Luncheon, Hamilton Hall.

There will be an audio-visual aids exhibit, under the supervision of William M. Seaman, of the Michigan State University.

The final printed program will be available in June.

"TEAMING UP FOR THE LONG HAUL"

BY BELLE LAPSLEY

Wickliffe (Ohio) High School

I HAVE THOUGHT, at one time or another, how much easier a teacher's tasks would be if she could prescribe a special medicinal treatment for every classroom ailment: a pink pill for carelessness, an injection for indifference, a dose of both for constitutional slothfulness. Such medication would have a wide sale, since our task is not only to maintain the patient in a state of educational health, but also to stimulate his full mental growth and development. But since there is no cure-all for classroom ailments, we are forced to turn to methods.

However, we find that methods have a peculiar way of not always working. One particular method will not always cure the disease for which it is recommended. It may have worked once upon a time, and it may work again. It may work well with one group and fail completely with another. Method, that Hydra-headed monster, is both our despair and our joy.

It is through this constant searching for new ways of presenting our subject that we meet an inspiring challenge. The schoolroom becomes a testing laboratory where we are forever appraising our methods of teaching, discarding once-satisfactory plans, trying out others, always hoping for the best.

It is almost a commonplace to mention that our primary concern is boys and girls, not methods. The immediate needs of these lovable, vigorous, unpredictable youngsters come first. What we think they need, and what they think they need do not always coincide. It is in this arena of conflict that the battle is joined.

Every teacher would prefer the rôle of the kindly doctor, or of the calm, cool, and collected laboratory scientist, rather than that of an Amazon girded for battle. But, like the wedding guest in *The Ancient Mariner*, she cannot choose. All too often she is thrust into the midst of the fray. As far as numbers are concerned, it is a one-sided line-up—thirty or more against one! This is not a glorious encounter, fought out on the plains in full display of armor before admiring, cheering multitudes. Rather it is a tedious, hourly, daily, weekly battle of wits.

Here comes our first antagonist—limmy What's-In-It-For-Me. He typifies about a third of the class. Says

he: "Why should I study Latin? I get A's and B's in my other subjects. With Latin, it's killing me to get a C." Johnny What's-The-Use has his say, too: "Why do we have to try to learn all this stuff? What good is it going to do me? I kin git Latin, but it takes too much time and hard work. I'd be better off taking other subjects that I kin learn in half the time." Score two for the opposition.

Now fresh cohorts come to the teacher's aid. All-Alice takes a deep breath and remarks: "My father says he doesn't know what's wrong with the kids these days. He took four years of Latin in high school and didn't find it hard. He says kids don't want to work nowadays." Another defender of the faith comes forward with, "I like Latin, even if I don't know too much about it. I think I have learned more about English grammar in this class than I ever did in my English classes."

The What's-In-It-For-Me group is the wing that must be attacked aggressively. What method shall we select from our bag of tricks? Reading to the class what successful men and women have said about the values of Latin? Reciting the various benefits to be derived from the study of the language? Selling our product (as they do on the air-waves) as brighter, purer, longer-lasting than any other brand?

It is no easy job to change tough customers into satisfied users. Their attitude toward our commodity is that they just plain don't like it, don't want to buy it, and don't want to pay for it in time and effort. We love our product and believe in our wares. Our job as supersalesmen is to prove to our customers that Latin is not only old but new, that it is useful, is long-lasting, and makes a definite contribution to our language equipment. We must not only tell them, but show them that Latin is a useful social and business tool that they can use every day in their English speech and writing.

In our Latin classes, we do point out the English derivatives from the Latin words. But we frequently feel so pressed for time in getting across the essential vocabulary, inflections, and syntax that we may not sufficiently stress the relations between the two languages.

I believe that when the Latin and English teachers are able to work together on a joint project, benefits will be immediately apparent in both departments. Last year I had the pleasure of teaching a Freshman English class as well as my regular Latin classes. In a number of ways I was

able to correlate some of my lesson plans in both subjects. Also, in previous years, I have done this on a minor scale in conjunction with English teachers who were friendly to such cooperation. Such work helps to awaken in the pupil a new love of words, their origin, history, and changes in form and meaning.

In teaching prefixes and the changes effected in Latin-derived words by the use of suffixes, I have found that we are doing the English teacher a real service. When the Latin student goes into his English class and meets again some of the words he has become familiar with in Latin class, he is getting a doubly effective "shot-in-the-arm." Instead of putting English in one compartment and Latin in another, he can, in a number of ways, get both in a kind of package deal.

I realize that not all English students take Latin. But the enthusiasm engendered by the Latin students in the English class when they meet words they have already learned in Latin class heightens interest for everyone. As an example, *fero* and its compounds offer a fascinating variety of English derivatives which my pupils actually enjoy discovering for themselves. *Porto*, *specto*, *trabo*, and *percutio*, among others, provide a wealth of English words. When these words are associated with the Latin, their meanings become doubly clear. More than once I have been happily surprised with the enthusiasm with which my pupils have entered on such word-hunts. As the Latin and English teachers work out together a list of words for study, they will find their students gain a new respect for both languages.

In many ways English spelling can be helped by a knowledge of Latin. The Latin teacher can stress the English spelling of such words as *separate* from *separo*, *laboratory* from *laboro*, as well as countless others, by pointing out how the obscurely sounded vowels are identical in the two languages. At least we can help improve our students' spelling of a few of the tricky English words.

Another way in which the Latin teacher can clarify both Latin and English grammar is to use the same nomenclature in connection with both. I have found it worth while to check carefully the English grammar textbooks and to make a note of the terms used for the various forms. The most obvious example is the term "predicate nominative," formerly used in English textbooks as in Latin textbooks, but now termed "subject complement." The pupil is

confused if he meets one term in the English textbook and another in the Latin.

In cooperation with the English teacher, the forms of the verb "to be" may be undertaken at the same time in both classes. When this is done, learning proceeds at a faster rate.

As it heightens interest to point out similarities in the grammar of the two languages, so does it help to show differences. An explanation of the simplicity of the Latin way of asking a question, as compared with various round-about ways in English, helps the pupil to realize that English grammar has its peculiarities too. I was made to realize very acutely these peculiarities a few years ago when I was giving private English lessons to a Spanish-speaking family. My pupils were puzzled over the fact that they had to learn several helping verbs before they could ask a simple question in English. In my classes, after I have contrasted the differences between the Latin and English (and also Spanish and French) ways of asking a question, I have noted an almost immediate rise in interest. To some extent this contrast seems to wipe out resentment against Latin for daring to be different.

When the English teacher comes to the matter of teaching Latin abbreviations, i.e., *ibid.*, even *A.M.* and *P.M.*, she has to make it a task of pure memory. But if the two departments cooperate and work on these at approximately the same time, the learning will come much more easily and quickly. The pupils always feel that they have achieved something worth while when they can use in one class something they have learned in another.

It is in the classes in English literature, and to some extent in American literature, that former Latin students enjoy the fruits of their earlier labors. Here they can appreciate the influence of the classics on the great writers of our literature and refresh their memories of the mythological stories and heroes of ancient times.

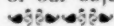
Even in the field of entertainment, there are radio and TV programs that both the Latin and the English teacher can recommend. The feature "Listenable and Lookables," in *Senior Scholastic* magazine, with recommended selections for teachers and pupils, is a great help. There is a surprisingly large number of programs in the course of a year that have to do with classical subjects. When teachers in both departments recommend a program, the pupil is getting a real bargain, because he is

pleasing two teachers at one sitting!

Again, in the English book report list can be included any number of books with a classical background. Here also the pupil is being offered a bargain if both the Latin and the English teacher will give him credit for the same book.

With the English and Latin teachers working together on projects that dovetail, both can give new interest and dimensions to their teaching.

In addition to accomplishing the daily assignments, we have an even greater task to perform. We must try to give our pupils a feeling for Latin that we hope will last a lifetime, along with a basic background that will help them use and understand their own language better and appreciate our great Western civilization as an inheritance from that of the Romans. I believe that with Latin "teaming up with English for the long haul," we may accomplish more easily many of our objectives.



YOU CAN'T BYPASS LATIN

By A. M. WITHERS
Virginia Polytechnic Institute

I
A LONG VISTA of words from *facere* immediately opens to view for anyone whose background in English is not too limited. I sort out from the mass some that especially interest me.

A *refectory*, denoting a dining-room in a college or other institution, is a place where one is both literally and figuratively "made again," just as a *restaurant* (French *restaurant*, Latin *restorantem*, ultimately Greek) is a refuge where we are renewed in the inner man, that is to say, "restored," or, to go still more analytically into the matter, "made to stand again."

If one has had the advantage of a study of French he can see *factum* in English *feat*, from French *fait* (earlier *faict*), and be sure that *feature*, *defeat*, *forfeit*, *surfeit*, *counterfeit* are all from the same source or sources. There come in also the English words in *-fy*, which are directly from the French, but go back to Latin verbs in *-ficare*. Latin *magnificare* becomes French *magnifier*, then becomes our *magnify*. Thus also *petrify*, *ramify*, *stultify*, and so on into the hundreds, maybe thousands. There is in fact hardly any limit to the utility of the Latin-lent *-fy*.

In grammar usage a perfect tense represents action as thoroughly finished, that is, past. Incidentally, gram-

mar terms can be clearly and simply described to students through recourse to the original Latin, and thus perhaps a salutary fellow-feeling can be established on their part toward the generally anathematized writers of grammars (who clearly did their best in a difficult task), a fellow-feeling which may take away some of the abstract terrors of language study that give to many from the very beginning a defeatist attitude.

In art that which is *perfect*, as far as eyes can see, does not need any additional stroke of brush or chisel. The Parthenon, being "thoroughly done," is ideally fitted to promote the esthetic upbringing of students of art; whereas a painting, piece of sculpture, or work of literature or music for which one or two glances or readings or hearings suffice is not only not "perfect," but is even most probably quite valueless except for momentary entertainment. The word *perfection*, thus viewed from our Latin-assisted standpoint, teaches quietly without sermonizing that all true art is long because it means "finished" achievement.

We should be reluctant not to pay our respects to *office*. How many business men pass through long lives without even a moment's casual wondering in regard to the circumstances that brought on that particular, rather funny-sounding combination of letters and sounds, and not some other, for the four walls, desk, papers, and so on that the word symbolizes for them! The average among them, of course, does not call to mind other meanings the word may have, as in Shakespeare's "To show an unfelt sorrow is an office" (function, duty) "which the false man does easy," or in the phrase "office of the Catholic church" (its particular ceremonies and established rites). Automatically, to be sure, he does understand that "the office of the President" can be construed in two different senses.

Here are four distinct meanings for *office*. To get light on which of them came first one must go to Latin, which had *officium*. This word was composed, it appears, of *opes*, "aid," "help," and *facere*, and hence denoted settled duty, employment, business. The transfer of the concept involved in these to the place where they were exercised is a phenomenon not unusual in language. *Bureau*, as a piece of furniture, gave its name not only to rooms and buildings, but even to entire governmental departments.

Officious should mean diligent in duty or business; and so it did ex-

clusively, while in its Latin dress. Its French form, *officieux*, carries almost always the good sense of "obliging," and so does the Spanish *oficioso*. But the English-speaking race, it seems, is incurably suspicious of surface indications. To be *officious* is to be meddlesome, troublesome, carrying one's duty over into nosing about in other people's affairs. Said Addison: "I was forced to quit my first lodgings by reason of an officious landlady, that would be asking me every morning how I had slept."

II

And now let us bring under the spotlight another little series of interrelated words, whose origin is indeed no secret to teachers of Latin, but about which these have perhaps not thought in connection with reserve ammunition for use in classes.

Just what does it mean to be *intelligent*? The student replies: "That's easy. To be intelligent is to be . . . oh, you know. . . . Yes, indeed, we all know in a way the meaning of the word, but why cannot we define it with precision without running off to the dictionary? We can, if we will, just observe that the word is a compound of *inter* and *legentem* ("collecting," "putting together," "choosing"). Intelligence is the capacity for making choices between and among things and actions, and we comprehend immediately and clearly that it is the intellect that separates man from the other animals—the power of choice regarding everything under the sun.

And there is *elegance*. Is this an indefinable something? The linguistically hobbled must think so. But apply the Latin test, and note that this word also conveys the meaning of "capacity in selection." The elegant person is one who chooses aright in matters of speaking, or walking, or posture, or clothes, or what not. Surely we do not think with sufficient accuracy and sufficient sense of comradeship about words if deprived of aid from Latin, or from whatever lending language is involved.

Note further the striking suggestiveness in the makeup of the word *diligent*. Here we "choose apart," that is, we pick out according to our likings those activities in which we wish to be busiest. The fact that *delectable* and *delightful* (of similar composition with *diligent*, the first straight from the Latin, and the second from Latin through French), come likewise from the *legere* source, and mean what they do, confirms the impression we have already gathered, namely, that we normally devote

ourselves most actively and successfully to the things that interest us most, a fact which the so-called psychologists in the field of Education seem to think they alone have observed, not knowing that the idea is altogether inherent in the very composition of diligence.

Words like *select* and *legible* are of course from the same fountain-head. *Collect* is more interesting because it has, as parallel forms, *cull* and *coil*, coming through early forms of the modern French *cueillir*, from *colligere*. *Culls* in lumber are the "sorted out" or "sorted together" pieces that are not of good quality, and the *coils* of a snake represent, so to speak, his method of assembling himself. *Legumes* are plants which carry their seeds "collected" in pods. *Elite*, through French, is the evolutionary form of *elect*, coming straight from Latin. The latter, according to a certain church doctrine, are those that have been selected out of the mass of humanity and gathered together as the "chosen," and the former are a group set apart from their fellows on bases of wealth, birth, mentality, or other considerations.

Here we break off the procession of illustrations of a vast theme. The history of the bonds connecting Latin and English is limitless. It has been told, to be sure, in part, and in divers ways, during the past hundreds of years; but, like another "old, old story" which church-goers sing, it not only can bear, but constantly needs, repetition.



KNOW OF AN OPENING?

The success of the American Classical League's teacher placement service depends upon the extent to which prospective employers are informed about this service. Heads of classical departments and directors of placement bureaus are earnestly requested to refer to the Director of the Service Bureau any prospective employer whose requests for teachers of Latin or Greek they themselves are not able to fill. Teachers in the schools or colleges are also requested to report any vacancies of which they may become aware. For full information about this placement service see THE CLASSICAL OUTLOOK for November, 1955 (page 15).



The magazines *International Conventions* and *Scholastic Teacher* have recently carried items about the Junior Classical League and its conventions.

ST. AUGUSTINE AND THE IDEALS OF A TEACHER

BY REV. ODO J. ZIMMERMANN, O.S.B.
St. John's University, Collegeville, Minn.

ST. AUGUSTINE (354-430 A.D.) was bishop of Hippo in North Africa. As a young man he earned his livelihood by teaching in the schools of Tagaste, his home town (373-374), in Carthage (374-383), in Rome (383-384), and in Milan (384-386). He discontinued his professional life as a rhetorician in 386, but remained a teacher and instructor for the rest of his life. His contact with the minds of young people in the schools of Africa and Italy and his dealings with their parents supplied him with a rich background of personal experience in the art of teaching. He knew the problems of the profession, but, more than that, he became keenly aware of the harmonious personal relationship that must exist between student and teacher if the work of education is to be carried out on an ideal level. It was from his personal experiences that he drew when, in later years, he wrote the *De catechizandis rudibus*, a guide book for his friend, the instructor Deogratias.

This little treatise (to be abbreviated in this paper as DCR) contains some of the basic principles that guided St. Augustine in the humble task of instructing the ignorant. In writing it he had in mind specifically the teaching of Christian doctrine, but the general norms for successful teaching enunciated there are valid for every instructor of every age. It remains for us to examine some of them.

The principle that is stressed above all others in the treatise is that of love and sympathy for the learner. To St. Augustine the learner is more important than the subject matter taught—a principle emphasized also by modern educational psychologists. In fact, this principle seems to have been the secret of St. Augustine's success as a teacher and preacher. His model is Christ, who "became weak unto the weak, that he might gain the weak" (I Cor. 9, 22; DCR 10, 15). This quotation from St. Paul is his motto, and his comments on it are directed to the teacher in the classroom. "If it be distasteful to us," he says, "to be repeating over and over things that are familiar and suitable for little children, let us suit ourselves to them with a brother's, a father's, and a mother's love. When we are once linked to them thus in heart these things will seem new

even to us. For so great is the power of sympathy that when people are affected by us as we speak and we by them as they learn, we dwell each in the other; they, as it were, speak in us what they hear, while we, after a fashion, learn in them what we teach" (DCR 12, 17). He demonstrates the point with an example. It often happens that we pass by a beautiful landscape, or a picturesque view of a town nestling in a valley, without being much affected by it, because it is a daily sight to us. But as soon as we point it out to others who, seeing it for the first time, are delighted with its beauty, then we too find our delight renewed at their delight, and the more so if there is a close friendship between us. "For," St. Augustine concludes, "in proportion as we dwell in them through the bond of love, so do things which were old become new to us also" (DCR 12, 17).

Then, also, charity and sympathy make allowances for different types of students. We cannot treat all alike, for "since the same medicine is not to be applied to all, although to all the same love is due, so also love itself is in travail with some, becomes weak with others; is in pains to edify some, dreads to be the cause of offense to others; stoops to some, before others stands with head erect; is gentle to some, stern to others; an enemy to none, a mother to all" (DCR 15, 23).

If instructions are to be given to educated persons, for example, St. Augustine would have us "be brief and not dwell with annoying insistence upon things which they know, but with discretion touch lightly upon them" (DCR 8, 12). And he adds a rather delicate comment, namely, that we should address such a person "with all the education and culture gained from the works of learned men, assuming on our part only so much of the magisterial tone. . . as his humility, which has brought him to us, is now seen to permit of." He allows this recognition of the student's position without, however, surrendering the authority inherent in the position of the instructor, because we do not lay aside the magisterial tone, but use just enough of it "that he may guard against errors of presumption" (DCR 8, 12).

For slower minds St. Augustine prescribes a more extensive use of words and illustrations (DCR 9 *ad finem*). But if a pupil is exceedingly slow-witted and out of accord with and averse to every inducement, we should still "bear with him in a compassionate spirit" and impress upon

him the most necessary points. In a spirit of real charity St. Augustine would "rather say much on his behalf to God than say much to him about God" (DCR 13, 18).

The treatise contains a very intriguing admonition on how to deal with the dishonest student. It is necessary that the student be earnest about his studies and have true motives for study. That was especially applicable to the pagans who wished to be converted to Christianity. But St. Augustine would have us try to find out the motives of our students. If we cannot get this information from others, we should ask the student himself. Even if he lies about his motives, we must take him at his word and "derive our beginning from the very lie he tells." But note how carefully St. Augustine respects the personality of the student without endorsing the lie. "You must not do this"—that is, take him at his word—"with the intention of unmasking his false pretence, as though sure of it; but if he says that he came with such an intention as is really praiseworthy, whether he is speaking the truth or not, we should nevertheless so approve and praise such an intention . . . as to make him take delight in being actually such as he desires to seem" (DCR 5, 9). The pupil is made to correct his own fault through the deliberate praise of a pretended good. Harsh treatment might have made him more set in his evil ways.

The proud student of rhetoric, the lover of fine and high sounding phrases "must learn," according to St. Augustine, "to prefer to hear true rather than eloquent discourses, just as he ought to prefer to have wise rather than handsome friends" (DCR 9, 13).

St. Augustine has some practical suggestions for enlivening an uninterested class. "It often happens," he says, "that one who at first was listening gladly becomes exhausted either from listening or from standing, and now opens his mouth no longer to give assent but to yawn, and even involuntarily gives signs that he wants to depart. When we observe this, we should either refresh his mind by saying something seasoned with a becoming liveliness and suited to the matter under discussion, or something calculated to arouse great wonder and amazement, or even grief and lamentation. And, preferably, let it be something concerning himself, so that, pricked by the sting of personal concern, he may arouse himself, yet something that may not wound his shyness by a suggestion of

severity, but may win him rather by its friendliness" (DCR 13, 19). Again St. Augustine bases his judgment on the ideal of charity toward the student.

Then there is always the shy student, the one afraid to talk, the immobile element in the class. St. Augustine was puzzled by the student who always kept quiet and silent in class, for he did not know whether such a pupil was "held by religious awe" and did not "dare express his approval either by word or by some gesture;" or whether he was "held back by natural shyness," or perhaps he did not understand what was said, or perhaps considered it of no value (DCR 13, 18). No matter what the trouble might be, St. Augustine must find out by making "trial of everything that may succeed in rousing him and, as it were, dislodging him from his hiding place." But, again, he does this with all charity and consideration. "For," he says, "we must drive out by gentle encouragement his excessive timidity, which hinders him from expressing his opinion. We must temper his shyness by introducing the idea of brotherly fellowship. We must by questioning him find out whether he understands; and we must give him confidence" (DCR 13, 18).

This is a sound psychological approach. Is it presumptuous to suppose that St. Augustine anticipates modern educators in realizing that shyness is an indication of a complex psychological state of mind? At least he is much concerned with the shy person. We also are, because shyness is usually caused by fears, real or imaginary. St. Augustine tries in every way to dispel these fears. Certainly he is careful not to add to them and thereby increase the shyness—a good lesson to keep in mind.

Thus, a reading of the *De catechizandis rudibus* reveals a rather modern approach to the art of teaching. From the quotations given above it seems clear that for St. Augustine the most valuable asset for any teacher is a great love and sympathy for his pupils. Delicate in feeling as he was, St. Augustine reacted strongly toward kindness; and it is his own experience as a pupil which is reflected in his advice to the teacher, for he tells us that he was drawn toward St. Ambrose, not so much by the latter's teaching, as by the fact that he saw in Ambrose a fellow creature who was kind to him (cf. *Conf.* 5, 13, 23). This same kindness and sympathy made St. Augustine the ideal teacher for his time, and the ideal model for us.

HOSPITIS FABULAM

ex iis in hospitio prope viam repetitis
ab Henrico Wadsworth Longfellow
in linguam Latinam VAN L. JOHNSON
redegit

Agedum, pueri, vos ipsi
Cognoscite cursum quem sibi
Media nocte Paulus Revere
Fecerat. Iam superest vix vir
Qui adhuc tenet memoriam
Ac vere narrat fabulam.

Amico dixerat, "Si Angli
Procedant ex oppido vel mari
Vel etiam terra, lampadas
In turri ecclesiae suspendas:
Unam, si terra subveniant hi;
Duas, si navigent super mari.
In ripa adversa vigilans
Equum conscendam ut incitans
Incolas, nostrum militem,
Per rura et villas equitem."

"Vale," inquit, et tacitus
Natat adversum in litus.
Ibi exspectat lampades
E turri ecclesiae nitentes.
Coruscat una et altera!
Scintillat equi ungula,
Et rapit se concutiens
Lapillos viae miliens.
Media nocte pontem transivit
Prativadi [Medford]. Gallum audivit
Et a tergo eques canem
Calces suas adlatrantem.

Tandem pervenit Concordiam
Quae mox adepta gloriam
Nec iam cantibus avium
Nec balatibus pecudum
Sed resonantibus gladiis
Completa foret Anglicis.
Cetera vobis nota sunt
Quaevis scriptores panderunt.

Itaque nocte is volavit;
Voce verboque excitavit
Caecas inter tenebras
Dormientis agricolae.
Eius exemplum fovebimus,
Nec animo eius carebimus.
Nam in discrimine quisque vir
Accipit nuntium Pauli Revere.

BOOK NOTES

Smith and Thompson's First Year Latin. Revised by Charles Jenney, Jr. Boston: Allyn and Bacon, 1953. Pp. xviii plus 451. \$3.40.

This latest incarnation of Minnie L. Smith's *Latin Lessons*, a "best seller" early in the century, differs from the edition of 1950 in its dimensions, in its typography, and especially in the quality of its illustrations. These latter total 90, almost all of them

page-size and 13 of them attractively reproduced in multicolor. There are also two colored maps, one of Italy and one of the Roman World in 117 A. D.

The present edition, like its predecessors, uncompromisingly follows the grammar-translation method. "There is no sugar-coating the course it lays out" (p. vii). Lesson I presents first the full declension of *femina*, then the lesson vocabulary (with instructions to decline all the nouns like *femina*). "Word Work" dealing with derivatives, then "Exercises" in translating ten Latin expressions into English and ten English expressions into Latin, and finally a "Reading Lesson" of three lines. This pattern is followed throughout the 75 lessons, except that every fifth lesson is a review. At the end of these lessons there are ten pages of supplementary Latin reading, "The Story of Ulysses."

The "Reading Lessons" throughout the book deal with a wide variety of subjects and thus inevitably present a heavy vocabulary burden. The Latin-English vocabulary contains 2292 entries. However, only 723 carefully selected words are set for intensive study with instructions to learn, for nouns, in addition to their meanings, their genitives and genders, and, for verbs, their principal parts.

A 222-page Workbook to provide additional written drill is available at \$1.16 a copy.

The present reviser retains the forms and principal uses of the subjunctive as well as several other matters which for the past twenty-five years almost all other textbook makers have postponed to the third semester. "The content is complete" (page vii). *Caveat usor*: the English word *lateral* (page 32) is not derived from the Latin adjective *latus*.

W.L.C.

Scudder's Second Year Latin. Revised by Charles Jenney, Jr. Boston: Allyn and Bacon, 1954. Pp. xviii plus 574. \$3.96.

The present edition converts the previous edition of 1934 into the second half of a two-book series to follow the revised *First Year Latin* reviewed above. This fact is evident from the similarity in format, in the cover design, and in the quantity and quality of the illustrations. Indeed, many of the illustrations are identical in the two books, as are the maps on pages 83 and 88-89. *Second Year Latin* contains 96 illustrations, all but six of them full-page and 14 of them in colors. In addition there are nine full-page maps and battle-plans in

black. Further coordination between the two books is shown by the fact that the first 12 lessons (pages 1-80) in the second book are devoted to a thorough review of the vocabulary and grammar set for intensive study in the first book. The Latin reading in this review section deals with interesting facts about Rome and the Romans. The second section of Latin reading (pages 98-114) tells the story of the Argonauts. The third section (pages 118-216) covers the traditions and history of Rome from the coming of Saturn into Italy to the end of the Civil War between Marius and Sulla. The fourth section (pages 218-249) is a life of Caesar adapted from Lhomond's *Viri Romae*. The fifth section (pages 276-414) consists of unmodified passages from Books I-VII of Caesar's *Gallic War*. This section is preceded by 27 pages of introductory material in English; also the omitted portions of the *Gallic War* are briefly summarized in English. The final section (pages 415-427) consists of chapters 84-99 of Caesar's *Civil War*. Pages 429-574 are given over to the grammatical appendix, a list of reference books, the vocabularies, and an index.

A *Workbook for Second Year Latin* is available for 84¢ a copy. It covers only the review section and the selection from Caesar's *Gallic War*. —W.L.C.

WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see THE CLASSICAL OUTLOOK for November, 1955 (page 15), or address The American Classical League Service Bureau, Miami University, Oxford, Ohio.

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W. L. CARR, Director

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Latin Songs and Carols. By J. C. Robertson. Published by the University of Toronto Press, 1945. 50¢

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"What about Latin?" is the title of an attractive twelve-page pamphlet recently published. It was prepared by a special committee of the American Philological Association. It should be placed in the hands of every adviser of students in our secondary schools. A copy will be sent free to any school counselor on receipt of a stamped and addressed 4 1/2 by 9 1/2 envelope. Additional copies may be obtained at 10¢ each postpaid, or 5¢ each in quantities of ten or more.

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Professor Helen H. Law's popular *Bibliography of Greek Myth in English Poetry* is now available in a thoroughly revised edition. It is a "must" for teachers of Classical Mythology, Comparative Literature, and English Literature as well as for teachers of Latin and Greek. Order as Bulletin XXVII. Price, \$1.00.

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